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The Philosophy of Voice. Showing the Right and Wrong Action of Voice in Speech and Song.
To Which Is Added, The Basis of Musical Expression by Charles Lunn

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and minor, called "common chords," and those of G, major and minor (written in precisely the same manner), "triads." In the mind of a beginner (for of tyros only we are speaking) there would be certainly some confusion when he reads, at page 24, that a chord is inverted "if any note be placed *below* the original bass;" and, at page 42, if the lowest note be placed "above either of the upper notes." Two explanations are never advisable; and there is no doubt that the correct one is that an inversion is produced when any note of the chord except the *root* (not the "lowest note") is placed in the bass. It is said in chapter ix. that the augmented triad on the third degree of the minor scale requires "preparation," but we see no explanation as to what "preparation" means; and mention is made of the treatment of an "augmented fifth" in Examples 83 and 84, although no such interval occurs in either example. Indeed the whole of this chapter is fragmentary, for after mentioning a supertonic major triad in a minor key, and the "Neapolitan sixth," the subject is dismissed with the remark that "there are other chromatic concords, but being free in their progression they require no special notice." Other inaccuracies occur, as for instance at page 50, where, in the two examples in C minor, no indication is given of the dominant triads being major; but all these could be easily remedied. In the Third Book, although we are told that in the resolution of the dominant seventh "the seventh (subdominant), being the dissonant note, must fall one degree in the following chord," at page 10 (Ex. 1) we find it rising; and this fault is repeated in Example 61, although the ascent of the leading-note is carefully marked. In speaking of the "Chord of the Eleventh," it is said that it "may be resolved upon the tonic triad, or upon a supertonic discord;" but we contend that in the latter case the resolution of the eleventh takes place upon the following dominant harmony, and that in the former case it does not resolve at all. The explanation of Pedal Chords is clear enough; but the common notion that an upper holding note is necessarily an "inverted pedal" is here reproduced, Example 71, which is given as an illustration of these chords, merely showing us that the C, which is a component part of each harmony given, is held on instead of being played again. As it is said that this book is especially intended to contain the requisite information for those who desire to pass the Oxford and Cambridge Local Examinations, we think it would be well to reconsider some of the explanations of the "Various Forms of Composition," for if a student were to say that a fugue is "a composition consisting of one or more short subjects harmonised according to strict counterpoint, and with contrapuntal variations," we question whether he would fully satisfy the examiners. To inform us, too, that the word "tarantella" is derived from "tarantula, a spider" (wrongly spelt, by-the-way, "trantula"), without giving the slightest reason for such derivation, is to perplex rather than to enlighten those who desire to understand the assumed origin of this national dance. As we have already hinted, presuming that the author agrees with us, a careful revision of both these books would render them as complete as they deserve to be, for all the faults we have mentioned show rather haste than want of knowledge. Miss Gibson evinces such earnestness of purpose in following out the plan she has laid down that, although we have candidly criticised the result of her labours, we are certain that she will have the wisdom to rank us amongst the best friends to her cause.

The Philosophy of Voice. Showing the right and wrong action of voice in speech and song. To which is added, *The Basis of Musical Expression.* By Charles Lunn. Fourth edition, enlarged. [Baillière, Tindall and Cox.]

MR. LUNN appears now to address his remarks upon voice-production rather to the medical than to the musical profession, and he must not therefore be surprised if those whom he tacitly passes by as unworthy to be appealed to on the subject should look somewhat coldly upon his efforts. Presuming that the matter is really one to be considered by doctors, instead of by teachers of singing, the author of this treatise must be content to wait until, by surgical art, voices have been sufficiently trained to be ready for the vocal profession. Dr. Garrett and Mr. Lennox Browne have contributed important works on the production and

proper management of the voice; and good may eventually result from the advice of so many able theorists; but meantime our concert-rooms must be supplied, and Mr. Lunn must know as well as ourselves that we have a few vocalists who shed a lustre upon their art, in spite of their not having commenced the culture of their voice under a surgeon. Seeing that the treatise before us has already reached a fourth edition, there can be little doubt as to the interest awakened on the subject upon which Mr. Lunn has so ably treated; yet we cannot but believe that, as we can hardly hope to make surgeons musicians, it will be necessary to make musicians surgeons before the theory can be successfully carried out; for the influence of a musical mind on the youngest student is all-powerful. We may say, in conclusion, that in this fourth edition we have some valuable remarks upon malformation or defective speech, and also upon the "vibrato," one of the worst vices of the modern school of vocalisation.

Stephen Heller: his Life and Works. From the French of H. Barbedette. By Robert Brown-Borthwick, Vicar of All Saints', Scarborough. [Ashdown and Parry.]

ONE of the great merits of this little book is that, although the artist of whom it treats is evidently a favourite of the author, there is no evidence of that hero-worship which makes so many works of this kind absolutely intolerable to the majority of the readers. In proof of this let us cite the following: "Like Chopin, Heller is a dreamer, a poet, a 'penseroso.' Like him, he has a horror of vulgarity; his 'form' is exquisite, his idea always noble. And yet Chopin has acquired a brilliant fame, which has not yet followed Stephen Heller." This is undoubtedly true; but we cannot agree with our author when he says the reason of this is that "Chopin came to France at a time when the enthusiasm of the French for Poland and the Poles was at its height," and that, as he fell upon the age of Romanticism, "a blighted love, a lost country, health so feeble that his life seemed but a breath" contributed to "touch the hearts of beautiful Duchesses, who prided themselves upon being called his pupils, and crowded around his pianoforte whenever he condescended to let his fingers roam over the keys." The fact is that Chopin was both an original thinker and an original player, and not only "beautiful Duchesses" crowded round his pianoforte whenever he could be persuaded to perform, but the most eminent artists of the time; and even now the magic of his style lives in the memory of all who had the privilege of hearing him, and his compositions, although widely known, have but few sympathetic interpreters. No comparison need be made between Stephen Heller and Chopin, for the works of the former composer can well afford to stand upon their own merits. The less said, perhaps, about his "originality" the better; but he has nevertheless earned a high place amongst the modern writers for the pianoforte, for the exquisite grace, refinement, and pure musicianship observable in his merest trifles endow them with a vitality which there is no need to fear will speedily diminish. Certainly his "Studies" (although so decidedly "pieces" that publishers have continually issued many of them with fantastic titles) are models of purity and elegance; and as exercises for variety of rhythm and phrasing they must always be highly prized by teachers. His "Promenades d'un solitaire," "Nuits blanches," and "Dans les bois" are already popular with all pianoforte-players who do not devote themselves to mere "show-pieces," and to these may be added his "Album dédié à la jeunesse," which, although intended for young performers, may be played through with enjoyment by the most advanced pianists. By the many lovers of the works of Stephen Heller the little book before us will be read with much pleasure, for not only does it trace his career with the minuteness and accuracy which may be expected from so warm an admirer, but many passing observations upon art and artists are extremely interesting.

Te Deum and Benedictus in D major, composed by Charles Edward Miller. [Novello, Ewer and Co.]

In our number for last July we noticed a Service in E major by Mr. Miller. This he has now followed by a second, a portion of which lies before us. The present work is a curious contrast to its predecessor. The Service